

SIGNATURE SERIES

Herb Alpert



HERB ALPERT and the TIJUANA BRASS

!! GOING PLACES !!

Zorba The Greek • A Walk in the Black Forest
Mae • The Bird Man Theme • And the Angels Sing
I'm Getting Sentimental Over You • And Others



TJB
EXPRESS



While looking for material for the *!!Going Places!!* album, Julius Wechter, the leader of the Baja Marimba Band, handed me a song with the curious name "Spanish Fly." I loved the song but felt that it needed a more appropriate title. It was our talented engineer, Larry Levine, who came up with the name "Spanish Flea." As a side note, an animated version of "Spanish Flea" by John and Faith Hubley won an Academy Award in 1967.

Guitarist Bud Coleman contributed many good ideas and songs during the Tijuana Brass recording sessions. He wrote an untitled melody which turned into "Tijuana Taxi." I gave it that name based on my experience while taking a shortcut taxi ride through the streets of Tijuana, Mexico, on my way to a Sunday bullfight. The taxi driver went off the road, cut across an empty field and drove between two private homes (narrowly missing a clothesline) while dogs and cats scattered. This incident actually helped with the musical arrangement, because I always tried to have a visual image attached to the songs we chose to record.

I liked the melody from the movie "Zorba The Greek" and found it to be a challenging song to play on the trumpet. When we started playing the song, it didn't feel natural, but after three different recording sessions we finally found a way to do it TJB style. It was the perfect closing number for our concerts, because every time we played "Zorba The Greek" the audience would jump out of their seats to a rousing standing ovation.

A song that I found myself whistling in the shower now and then was "I'm Getting Sentimental Over You." It was Tommy Dorsey's theme song from the 1940s. When we were filming the first TJB television special, we re-created the old Aragon Ballroom



where big bands of the '40s played. We tried to visually simulate the feeling of that era, and it was fun to watch the bobby-soxers dance and imagine what it was like to be a part of that music in those golden days.

While in the studio recording *!!Going Places!!*, I received a call from my partner Jerry Moss, who also helped pick out songs and was at most sessions. He said that we had advance orders for 1,200,000 albums. That was before

anyone even heard a note! At that point in my career I actually felt disappointed (if you can believe it) that the album was not being judged on its own merits. But I soon got over that and felt very grateful for the album's huge success. My days of playing for small parties and weddings were definitely over.

— *Herb Alpert*

ORIGINAL LINER NOTES

This is the fifth album from a group which our abbreviation-minded world is beginning to call the TJB — Herb Alpert's Tijuana Brass.

The TJB's previous albums and singles have sold like hot tortillas (and tortillas themselves have been selling faster than ever north of the border).

"Going Places," this newest musical piñata from Trumpeter Herb Alpert and his men, should do equally well. In fact, their zitherless zing through "3rd Man Theme" took off as a single even before the album went to the pressers.

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dances excepted) the oldest organized sound southwest of Dodge City, the strolling Mexican mariachi band.

It has gained something in translation, including a beat and a bass line the likes of which Pancho Villa never heard, plus some studio wizardry that gives Herb's brave squad the fire power of a battalion.

What remains, however, to give the TJB its special old-new flavor is the triumphant trumpet — brilliant, mellow, melancholy or, now and again, even mocking. It can (collectively) blow down the walls of the plaza de toros, or chant a moonlight duet with the mandolin.

These latest sides confirm what has been hinted in earlier outings by the Tijuana Brass: that the sound carries an international passport and will travel. This is to say, the Alpert instrumentation lends itself just as nicely to the music of Manhattan or Vienna as to the music of Mexico.

It is, in fact, a surprisingly versatile sound. And although the album title is intended geographically, "Going Places" also suggests to me that the TJB and Herb Alpert are still very much on the march, musically speaking. With each album, they discover a new range. They are, you might say, going places.

Charles Champlin

Entertainment Editor — Los Angeles Times

1. Tijuana Flight 5, Now Boarding

In the late '50s a neck-tied and cuff-linked Frank Sinatra invited us to come fly with him on a TWA jet. The itinerary included stops in a blue Hawaii, a floral Capri, a snowy Vermont and a lazy pagoda-strewn Mandalay. When it was time for Herb Alpert to go traveling in 1965, he did it Tijuana Brass style. He traded TWA for a two-seater prop plane with a fishnet-clad waitress smiling on the wing, martini tray in hand. On the cover of the Brass' fifth album, *!!Going Places!!*, Alpert was all aboard the "TJB Express," with his trusty trumpet in his lap and his pastel satin scarf blowing in the wind.

On the surface, his itinerary was less exotic than Sinatra's — no mentions of London or Paris or Bermuda. Alpert's departure city of choice was the Tijuana of the album-opener, "Tijuana Taxi," but then he headed straight for the post WWII Vienna of "3rd Man Theme," the joyous Crete of "Zorba The Greek," the German cuckoo-clock wonderland of Horst Jankowski's "A Walk In The Black Forest" and, thanks to Riz Ortolani's "Mae" (and its role in the 1964 film *The Yellow Rolls-Royce*), a border-crossing tour of Genoa, the U.K. and Yugoslavia. As Charles Champlin beamed in the album's original

notes, *!!Going Places!!* was proof that Alpert had graduated from Tijuana day trips and had arrived, fully and without question, at a sound that “carries an international passport and will travel.”


By 1965 the Tijuana Brass had traveled far. In only three years an impromptu idea inspired by the music of a Tijuana bullfight had become a cultural behemoth anchored to its own record label (the highly influential gold mine of A&M Records, which Alpert started in his garage with Jerry Moss to release the first Tijuana Brass single). After four albums, a string of concert tours and some key TV show and commercial song placements, Alpert was well on his way to becoming the most important, and most well-known, pop instrumentalist in the world.

The “problem” with the Tijuana Brass was what became the key to their success — they didn’t do genre. They weren’t strictly rock or jazz or Latin or, contrary to popular perception, even easy listening. They were, all at once, the myriad sounds of the mid-’60s scrambled together into a swinging pop dream that, like a gentle instrumental tornado, could uproot anything and make it part of its swirl. The Brass did as many covers as they did originals, but the sound was always inventive, always stamped with Alpert’s signature lead trumpet and well-oiled arrangements.

The Brass motto: In Melodies We Trust. Everything else was splitting hairs.

!!Going Places!! was a TJB first — the first of Alpert's albums recorded in the wake of assembling an actual Tijuana Brass touring band. For the first four studio albums, the Tijuana Brass was more a concept than a band, a name that masked a changing roster of top session players. "There was no group until after *Whipped Cream*," Herb says. "It may appear from the outside that I had this Tijuana Brass group and they were making all this music, but that was never the case." Even after *Whipped Cream*, the Tijuana Brass never actually grew into a permanent lineup in the recording studio. Though there were a few series





regulars (John Pisano on guitar, Nick Ceroli on drums, Julius Wechter on marimbas), Alpert always switched out musicians to fit the moods and textures of each song.

Yet it was his growing familiarity with some of the Brass stalwarts that added an ease and musical flexibility to the *!!Going Places!!* sessions. "Because I was working in the context of the musicians I was playing with," he recalls, "I was able to experiment more with the sound and go into areas I had never thought about before. I became really close with John Pisano. I was using him to work out some of the arrangements I had and the ideas I had for songs. He was a great person for me to lean on because he had great command of harmony and chords. It was really nice to be able to work with him."

Pisano's electric guitar work is front and center on *!!Going Places!!*, which includes the Pisano original "Felicia," a song he named for Alpert's housekeeper. Its guitar-leaning arrangement was sandwiched on Side Two between two covers that showcased Alpert's skilled diversity as a trumpet player: the shimmying surfably riff on The Ventures' "Walk, Don't Run" (you can almost see Alpert playing next to Gidget and a chorus line of bikini go-go girls on Malibu Beach) and a strolling, string-laden take on "And The Angels Sing," a 1939 Benny Goodman-Johnny Mercer favorite originally penned by Goodman trumpet vet Ziggy Elman as a

pioneering klezmer-jazz experiment ("Frailach In Swing"). The cover of The Ventures tune was just one more addition to the Alpert-Ventures dialogue: Ventures drummer Mel Taylor played on the original recording of "The Lonely Bull" in 1962, with the band doing their own cover of the song soon after.

This stylistic diversity — from swing to surf, from the German black forest to the Greek isles — was the hallmark of *!!Going Places!!*. More than on any previous album, Alpert seemed comfortable in any style, whether it be the far-from-sentimental banjo hot licks of "I'm Getting Sentimental Over You" or the hand-clapping two-step of "Zorba The Greek," where Alpert's trumpet ascends and plunges between changing tempos. "Doing different styles was always the concept," he recalls. "I didn't want to do the *Lonely Bull Sideways* or *Tijuana Brass Rides Again*. I thought I had limited time as an instrumental artist and the only way I could sustain it was to try and keep pushing it into new areas. I was always experimenting. I always thought if you got the right groove and the rhythm was interesting for the song, you couldn't go wrong. I always went with the songs that sat right in my gut."

Like all of the Tijuana Brass albums, *!!Going Places!!* was recorded with engineer Larry Levine at Gold Star Studios, which was also the legendary home of Phil Spector's path-breaking Wall of Sound sessions. (Two albums later, on 1966's *S.R.O.*, Alpert

would even take a stab at the Spector sound on “Flamingo.”) With so few musicians as constants in Alpert’s revolving session roster, his greatest collaborator since beginning the Brass in 1962 was the studio itself — its intimate, confined quarters and warm echoes as much a part of the TJB sound as his own trumpet leads.

“You get used to putting guitars in a particular place, drums in their own little home, the marimba had its little spot,” Alpert remembers of his years returning to Gold Star. “It was a comfortable place. You didn’t have to get used to it. It was a studio where the sound inside the studio was always a little different than when you walked into the control room. The studio had a warm sound to it and a wonderful echo chamber. Some studios sound good when you are playing in them — trumpets sound like trumpets, guitars sound like guitars — and that was one of the features of Gold Star. Plus, because it was a small room, there was good communication between all the musicians. The environment was just right.”



Gold Star Studios engineer
Larry Levine

2. Tijuana Taxis Meet The Waikiki Brass

!!Going Places!! might have been four albums removed from Alpert's Tijuana Brass debut on *The Lonely Bull*, and its sounds might have taken off into some new directions, but it was still rooted in the tourist cocktail of Tijuana that Alpert helped mix for the global pop imagination — a romantic South of the Border fantasyland of bullfights, sombreros and wistful señoritas. The album's lead track, Ervan "Bud" Coleman's "Tijuana Taxi," hearkened back to the same day that inspired "The Lonely Bull," the song that started it all for Alpert in 1962 when he left L.A. for a Tijuana bullfight and came home with a mariachi fanfare fix for a Sol Lake composition.

Up to this point, it was the bullfight that he was known for. After 1965, it would be the taxi cab ride that took him there. "Tijuana Taxi," with its wide smile of jerking horns and warbling marimbas, was an instant Top 40 hit and an instant Tijuana Brass anthem. "I recall being in a taxi cab in Tijuana, and we were going to the bullfight," says Alpert. "Instead of going on the street, the driver decided to take a shortcut, and he just zoomed through a field with a couple houses in between. He thought nothing of it. It

was standard operating procedure for him. I was like, *Wow, Tijuana taxis have an interesting take on this thing called driving!*"

The twitchy off-roading of "Tijuana Taxi" was book-ended by another infectious border-bending tune that would become a Tijuana Brass staple, "Spanish Flea," best known to American



ears as background music in *The Dating Game*, where it joined another beloved Alpert tune, the show's theme song, "Whipped Cream." Like *South Of The Border's* "Mexican Shuffle," which popped up in an ad for Teaberry Gum, "Spanish Flea" was quintessential Alpert: part bright, upbeat melody, part thumping rhythm line and a small enough dose of vaguely ethnic exotica to keep it universal enough for a game-show theme. And "Spanish

Flea" was built for it, complete with clock-ticking and think-about-your-answer interludes.

"I never thought of what I did with the Tijuana Brass as a Latin sound," Herb insists. "The name threw people. It had no relation to Latin music in my head. I was always trying to do something that

was not the first record happening all over again. I wanted to keep evolving with the sound and trying new ideas."

The success of "Spanish Flea" and "Tijuana Taxi" made *!!Going Places!!* yet another Alpert fixture on the pop charts. In the same year that Miles Davis was cooking at the Plugged

Nickel and The Beatles released both *Help!* and *Rubber Soul*, *!!Going Places!!* still managed to debut on *Billboard* in October of 1965 and quickly go gold only a month later. It then pulled a typical Alpert trick: it stayed in the Top 40 for over 100 weeks (remaining at #1 for six). By the time the Brass followed *!!Going Places!!* a year later with *What Now My Love*, Alpert and the Tijuana Brass had achieved the unprecedented: landing five albums in the Top 20 during the same week (with four of the five in the Top 10). The endless string of hit albums soon put Alpert in the





company of the best album-selling artists of the '60s, alongside The Beatles, Elvis Presley and Sinatra.

While Alpert was turning his success toward two of his other A&M projects — producing both the Baja Marimba Band and Chris Montez (a Chicano from Hawthorne whose

"Cinco De Mayo" shows up on *!!Going Places!!*) — the Brass was being copied left and right by numerous Alpert impostors who scammed Mexican and U.S. maps for band names. To list just a few, there were the Guadalajara Brass, Mexicali Brass, Monterey Brass, Acapulco Brass, Tequila Brass, Nashville Brass, Waikiki Brass and, perhaps most notably, the Mariachi Brass, which featured jazz icon Chet Baker and legendary producer Jack Nitzsche teaming up on songs like "Speedy Gonzales," "Tequila" and the Marty Robbins Texas border classic "El Paso."

"There are people who tried to copy me," Alpert admits. "There are people who thought what I did was hip or corny. But I was one of the rare musicians who combined the art of producing a record and playing at the same time. I never thought about how other people thought of me as a musician. To me it didn't matter. I was just doing what was coming out of me, which was why it was successful."

According to Alpert, one of the reasons albums like *!!Going Places!!* succeeded and, say, Nashville Marimba Band! didn't — besides high gloss quality musicianship vs. cheeky kitsch profiteering — was the way Alpert recorded. Save for moments of initial tinkering on his trumpet, no Tijuana Brass songs were ever fully rehearsed before entering the studio. For Alpert, it remains the great secret of the Tijuana Brass success.

"I never played the songs before recording them," he reveals. "I wanted them to be fresh. The copies of the Tijuana Brass and the people who wanted to emulate my sound never got it, because they were putting it down on paper and playing it note for note; they didn't have the energy I put into it. Theirs was coming from their head. Mine was coming from my heart."

—Josh Kun

Josh Kun is Associate Professor of English at UC Riverside and the author of Audiotopia: Music, Race, And America, due later this year from UC Press. His articles have appeared in The New York Times, The Los Angeles Times, The Village Voice and in numerous books and journals. He is currently writing a book about Tijuana.

TRACK LIST

1. **TIJUANA TAXI**
Ervan Coleman
2. **I'M GETTING SENTIMENTAL OVER YOU**
George Bassman
3. **MORE AND MORE AMOR**
Sol Lake
4. **SPANISH FLEA**
Julius Wechter
5. **MAE**
Riz Ortolani
6. **3RD MAN THEME**
Anton Karas
7. **WALK, DON'T RUN**
J. Smith
8. **FELICIA**
John Pisano
9. **AND THE ANGELS SING**
Mercer-Eltman
10. **CINCO DE MAYO**
Chris Montez
11. **A WALK IN THE BLACK FOREST**
Schwarzwaldfahrt-Jankowski
12. **ZOBBA THE GREEK**
Mikis Theodorakis

Original Release Credits:

Produced by **Herb Alpert & Jerry Moss**

Arranged by **Herb Alpert**

Engineered by **Larry Levine at Gold Star Recording Studios**

Album Design: **Peter Whorf Graphics**

Photographed at **Movieland Of The Air, Santa Ana, California**

Originally released as A&M LP 112 / SP 4112 (October 1965)

Reissue Credits:

Project Supervision: **Shawn Amos**

Remastering: **Bernie Grundman at Bernie Grundman Mastering, Hollywood**

Package Design: **Tornado Design, Los Angeles**

Artwork Supervision: **John Roberts**

Package Supervision: **Jeff Palo**

Editorial Supervision: **Julee Stover**

Project Assistance: **Derek Dressler**

Photos courtesy of **Herb Alpert**

Special Thanks: **Jerry Moss, Jeff Gold, Chris Justice, Gerry Wersh,
Gene Sculatti and Sheryl Lorence**

Archival LP courtesy of **MusicManMurray.com**

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SIDE ONE

TIJUANA TAXI	2:05
I'M GETTING SENTIMENTAL OVER YOU	1:59
MORE AND MORE AMOR	2:44
SPANISH FLEA	2:07
MAE	2:27
3RD MAN THEME	2:28

CREDITS

PRODUCED BY
HERB ALPERT & JERRY MOSS
ARRANGED BY
HERB ALPERT
ENGINEERED BY
LARRY LEVINE
GOLD STAR RECORDING STUDIO

SIDE TWO

WALK, DON'T RUN.	1:50
FELICIA	2:45
AND THE ANGELS SING	2:54
CINCO DE MAYO	2:15
A WALK IN THE BLACK FOREST	1:48
ZORBA THE GREEK	4:25

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THE LONELY WOLF
HEND ALPERT'S TULAMA BRASS
6:30 PM-7 PM



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HARD ASPIENT'S TLUANA BRASS
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DAJA BRANBLE BANG WHIS ADJUT
RED HONES FOR A BLUE LARY
LADDER W/ L.P. 272



WHIPPED CREAM & OTHER DELICIOUS
WITH ALBERT'S TUPANA DRINK
AND SCOTCH



WE FIVE
YOU WERE ON MY MIND
ALL UP/UP 111